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ART TRADES SUPPLEMENT.

C. J. VIEAU & CO.

THIS firm are showing some beautiful new fabrics for the coming season, to be used in the decoration of parlors, reception rooms, boudoirs and bedrooms. There are splendid Empire satin damasks in beautiful Nile green, and the new color, "Buvet," which is a silvery blue, the damasks being produced in two tones of buvet. There is a complete line of Louis Quinze velours, which are quite the correct furnishing for portieres, hangings and coverings. For heavier rooms they are showing Dogali tapestries; this weave of tapestry is brought out in two tones of the prevailing colors. Among other new things in silk tapestry are the Soudan stripes, and the Jamia in stripes and figures; and Chantilly, Neva and Indian tapestries, which are figured in Renaissance, Louis Quinze, Louis Seize and Empire patterns. A beautiful armure satin for walls is shown in solid tints of fawn, cell blue, Nile green, bronze and Pompeian red.

The firm are bringing out a special line of new designs in gilded cornices in Louis XV., Baroque, Louis XVI. and Rococo styles. They are at present showing a beautiful imported screen, the panels of which were painted by Wagner, of Munich. One of the panels contains a life-sized painting of a peacock on a gold ground. The coloring of this choice panel is truly wonderful, the feathers of the bird being simulated with all the splendor of nature. The other two panels are filled with Cupids playing amid fruits and flowers. The figures of the Cupids are exceedingly brilliant, and we have seen but few panels in either oil paintings or tapestry that can compare with these in brilliancy of effect. There is a vigor and force in the composition that is very impressive. Both the Cupid panels have backgrounds of solid gold, and the framework of the screen is in maroon silk velvet. It will repay any of our readers who are in search of beautiful furnishings to inspect the fine assortment of new fabrics exhibited by Messrs. C. J. Vieau & Co. The fabrics this season are more extensive in design, and cover a larger period of furnishings than ever before. We must not forget to mention some pretty things in Pompadour stripes, which give excellent effects in the furnishing of chambers and boudoirs.

M. F. & F. E. SCHRENKIESEN.

THIS enterprising firm of parlor furniture manufacturers have produced a large number of new designs in the various lines of their goods for the present season. Their range of productions is so large and varied that it requires two large floors in their warehouse to accommodate the various samples.

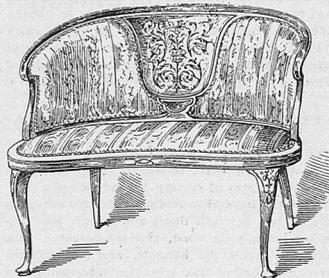
The upper floor is devoted entirely to their solid mahogany goods, either in polished mahogany, or in combination with upholstery. The goods are all strictly modern in design, and without being pronounced patterns in any particular style, may be justly described as in the modern style, which combines the best elements of all that characterizes the various styles so much in vogue at present. There are several new patterns in Roman chairs, and the firm may be credited with having discovered a new type of this style of chair. It is made of mahogany, highly polished, having slats for the sides and seat, and contains a movable cushion. The legs do not cross each other, but are attached to the seat so as to sustain the weight with the least amount of strain.

Other Roman chairs have upholstered cushions, the style being similar to that in the illustration. In ottomans there are five new patterns, the designs being dainty combinations of fret work in fluted columns. The most noticeable is the so-called Indian ottoman, which is in reality an Egyptian stool; produced in solid mahogany. There are both oval and kidney-shaped ottomans forming dainty creations in the upholsterer's art in the shape of raised upholstered centers on a base of spindles. Some of these produced in ivory and gold are very



MAHOGANY ROMAN CHAIR.

attractive. In divans there are several new patterns, strictly modern in conception, beautiful in design and finish, medium in price, and have the merit of being ideal sellers. Some of them are in the form of settees, having a Chippendale feeling, and have cushions held with large bows. Others are upholstered seat and back in tufted silk brocades of the softest colorings. These divans, of course, are parts of three-piece sets, all characterized by smooth, highly-polished curves, very agreeable to the eye and satisfactory to use. There are several new patterns in occasional chairs, upholstered with tufted seats, and having carved backs. In occasional chairs there is an equal number of new designs, magnificently upholstered in the latest silk fabrics, having either plain or tufted seats. These chairs are beautifully proportioned, and are a veritable study in curves. They are medium in price and are characterized by an exquisite finish.



MAHOGANY SETTEE.

In dining chairs there are several new designs in arm-chairs, each accompanied by four or six small chairs. This line is rather massive in character, the frames being in polished mahogany, and the upholstery in silk, damask, leather or other fabrics, as required. Dealers visiting the display are particularly attracted by a unique divan shown in the collection. It is an overstuffed piece, having the back and seat upholstered in panels of woven tapestry. So fine and so brilliant are the colors employed that one would imagine it was an oil painting rather

than a woven fabric. The sides of both back and seat are upholstered with a fawn-colored silk plush, closely fluted, the whole forming a magnificent conception worthy of the highest praise. There are several new designs in hall seats, accompanied by hanging hat racks, containing mirrors, in mahogany and oak.

On the lower floor are exhibited gilt goods, in plain and overstuffed varieties. There are here so many examples in dainty parlor suites that it would be impossible to describe them in detail. Many of the designs in mahogany are again reproduced with the wood covered with burnished gold. This firm make a specialty of gold effects, and lay the metal on whitening, similar to the method of manufacturing Florentine gold frames. The gold is afterwards burnished and the effect is very attractive. To simply rub the gold at any time with the handkerchief produces a brilliant lustre. There are designs in conversation chairs similar to those made in mahogany, with the woodwork—which is highly carved—entirely in gold. Both the seat and arms are beautifully upholstered, and the finished effect is wonderfully luxurious. There are handsome and exquisite effects in corner and side cabinets and easels, which are richly gilt. In the overstuffed suites sometimes three different colors are employed in the same suite, the colors being extremely soft. As, for example, a pale rose divan, with the side-chairs in pistache green upholstery, with the wood-work gilt, form a most brilliant combination.

The buying public are becoming wonderfully discriminating in the matter of furniture, and the awakening intelligence of the people has forced the manufacturers to exert their utmost efforts to produce in medium-priced articles the most beautiful and artistic effects, and the firm of M. F. & F. E. Schrenkiesen are leaders in the manufacture of such furniture as the critical public demands.

LIGNISTRA COVING.

LIGNISTRA is a new decorative material, which, whether regarded as a substitute for plaster or any other of the many well-known materials now used by decorators, cannot fail to become immensely popular. Lignistra, as the name implies, is a species of wood made from straw. It is a hard substance, which becomes harder with age, and takes a fine luster. It can be planed, sawed, bored, and worked with tools similar to wood. The rapid advancement in the art of house building and house decoration has created a demand for wall and ceiling decorations that will not crack nor fall off, and are at the same time decorative—and Lignistra is the latest candidate for public favor in this respect. It is manufactured by the American Straw-Board Co., of New York, the factory being in New Portage, Ohio. The firm are at present concentrating their attention upon the manufacture of coves, either plain or embossed, and hope in a short time to extend their operations to all kinds of interior decoration. Their plain coves are superior to anything used as coving in the market. The surface is hard, smooth and dry, taking paste well, and holding the paper or other covering firm and tight. By using such a cove, old paper may be removed, and new put on without injuring the surface in any way. Perfect joints, copings and mitres can be made with this material. The embossed coves exhibit a high and firm relief, and are produced in new and beautiful designs that do away with the expense of wall-

paper or patent relief ornament of any kind. By the use of these covers many different effects can be produced that are beautiful and artistic and low-priced, and the ease with which the coping can be put up makes this style of decoration very desirable. We would advise our readers who are not acquainted with the merits of this new decorative material to put themselves in communication with the American Straw-Board Co., of 126 Wooster Street, New York City, who will send samples and quote prices. A reference to the illustrations in their announcement in our advertising columns on fourth page of cover will show the merits of this new decorative material at a glance. It will be found particularly useful to manufacturers of furniture and all cabinet workers for panel work, as it neither shrinks nor swells, and when used in the bottom of bureau drawers or in the backs of wardrobes, is a perfect protection from moths or vermin, and is also an excellent material for the manufacture of boxes or chests for seal skins, furs and other clothing.

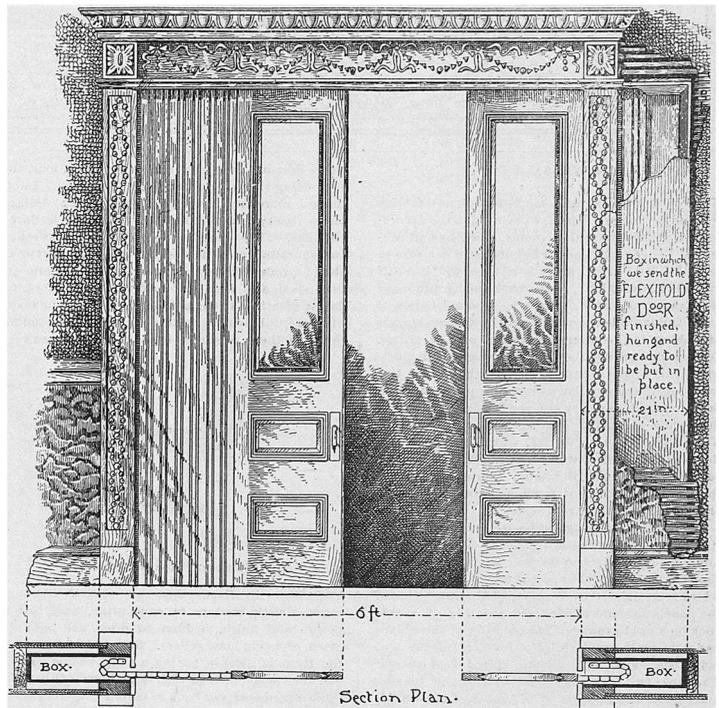
Mr. J. Emery Eaton is the Manager of the Light-stra Department of the above firm who manufacture same.

WILLIAM REITH.

Mr. William Reith, the art stained glass manufacturer, of Philadelphia, has just completed the erection of a new five story building, with a large show-room, studio and work-rooms complete, with every facility for painting and burning stained glass of



every kind, at No. 134 North Seventh Street. He makes a specialty of memorial and figure windows, and has associated with him his son, William W. Reith, who has just returned from Europe, after four years' study at the royal art school at Munich,



EXTENSION AND GROUND PLAN OF "FLEXIFOLD" DOOR.

and practical experience in the stained glass manufactures of Munich, Heidelberg, Frankfort and London. Mr. Reith, being thus so ably seconded by his son, is prepared to manufacture windows in all styles of art, and is producing church windows in the European style fully up to the standard in workmanship and artistic effect of the foreign productions. He also furnishes figures and memorial windows, produced in the various tints of opalescent drapery-glass in the American style, without painting. Samples of work are on exhibition at his show rooms, and he refers customers to church authorities whom he has already furnished with windows. The illustration herewith is taken from a window lately designed for a church. Colored designs of all kinds are furnished on application.

FLEXIFOLD DOORS AND INSIDE BLINDS.

THE Flexifold Door and Shutter Co., of Boston, Mass., have perfected several highly-important inventions by way of solving the well-known difficulties in placing and providing space for swinging doors. Their flexifold doors and blinds are constructed entirely of wood, and are balanced with patent adjustable pin hangers, and in operation move into shallow boxes in the side casings by an entirely new method, without the necessity of weights, springs, cords, pulleys or other mechanism. For double and vestibule doors the panels may be of wood or glass, as desired. The flexifold doors are shipped, hung and trimmed in boxes five and a quarter inches thick—that is, three and a half inches more than one-half the width of the door, and are ready to be slipped into pockets prepared to receive them. Instructions for placing the flexifold doors are sent with each shipment of doors. The hard-wood track must be perfectly level and at right angle with face of stile, and the door set plumb, in order to insure proper action. If the floor settles,

or from other cause the door gets out of plumb, loosen the check nut in bottom plate and adjust it. To raise or lower the door adjust with both top and bottom screws. The side jamb in casing containing a door should be made removable, to furnish access to pocket if necessary. The accompanying illustration shows the elevation and ground-plan of the flexifold door. As will be seen, each door consists of a rigid section, which is paneled with wood or glass, or both, and the flexifold section made with overlapping table joint and flexifold metal clamps at top and bottom. The ground plan shows the operation of the door and the box or pocket into which the door is automatically folded. The claims made for such doors is that they waste no space, and owing to their simplicity of construction cannot get out of order. They neither slam, nor stick, nor blow open, nor dent the wall. The sliding door has the disadvantage of being heavy, cumbersome, and easily gets out of order, besides wasting a lot of space. The ordinary swinging door, three feet wide, has the disadvantage of always being in the way, and wastes about fourteen square feet of space.

The flexifold inside blinds are made with stationary or rolling slats, or in combination with panels, as desired. They are balanced like the doors, and are made to move into shallow pockets, flush with the side jambs, where they are protected from dust and dirt. Both doors and inside blinds are made in natural woods, treated with the best cabinet finish, trimmed and hung in boxes ready to slip into pocket. A catalogue illustrating the merits of the flexifold and inside blinds, together with prices and printed order blanks, giving full instructions, will be sent upon application.

Mr. Frederick E. Pollard, treasurer of the company, is at present in New York, establishing a branch office, which will be located in the Lincoln Building, Union Square, where models of the flexifold doors and blinds will be on exhibition.

THE DECORATOR AND FURNISHER.

Upholstery Fabrics.

Spring of '92.

We invite attention to our display of

BROCADES, SATIN and CHINTZ DAMASKS, in new designs and colorings, for Wall, Window, and Door Hangings.

New **FRENCH BROCADES** for furniture coverings.

Select **CRETONNES** and extensive lines of **MUSLIN and LACE CURTAINS** for Summer use.

The **OLDHAM MILL'S** soft Drapery Silks (both plain and figured) in the latest high-art shades.

Complete variety of inexpensive stuffs in new effects for hangings and furniture coverings.

Samples, Drawings and Estimates on application.

W. & J. SLOANE,
Broadway, 18th & 19th Sts.,
New York.

W. & J. SLOANE.

NO matter how expensive and artistic may be the decoration of a room, if the materials used for upholstering the furniture and the draperies are not of equal excellence, both as regards design and coloring, the whole may prove a sorry failure. It is easy for those who have studied the art of decoration to tell at once whether the design will be effective for curtains or furniture coverings, but this is not so easy for the majority of decorators' customers. They are usually inclined to buy material because it is pretty, or inexpensive or durable, and they hardly ever give a thought to the effect when the material is hung, or its harmony with the other furnishings. The best way to get harmonious designs is to go to one of the well-known furnishing establishments noted for their artistic designs. We visited Messrs. Sloane's establishment recently, and a quantity of beautiful fabrics were brought out for our inspection. Amongst the 63 inch wide damask fabrics for the coming season are worthy of mention the "Addington," which is a magnificent creation, which as it was thrown over the rod of one of the stands it fell in soft folds of blue and pale greenish cream that were a delight to the eye. Another brocade of the same kind is in tones of cream and terra cotta, equally charming. The "Bective" is the name of a design in the Renaissance style in pistache green and pale rose, while another similar design is in two tones of green. The "Palamo" is a tea rose damask of singular beauty. Ladies who are furnishing Louis XVI. or Roman interiors will find the Empire tabourette a magnificent fabric for walls. It is a moire and satin stripe, alternating with each other, and comes in gold, turquoise blue and strawberry. A beautiful Louis XVI. tapestry shows

well in shrimp plink and pale green, which are the most fashionable tones of color. The "Halford" is a taking design of the Louis XV. period with lace underwork and groups of flowers. This carried out in green, slate and cream grounds. Quite in contrast to this is a Henri II. brocade. The quaint motives consist of fruits and flowers and are woven in bright tints of gold and red, which are slightly subdued with green and brown tints.

A costly material in tapestry panels is designed in Louis Quinze style for the backs of chairs, has a border which follows the outline of the seat and back. This has now been followed in cheaper materials, and the result is highly successful. The careful housewife will look with pleasure on the Negus curtains, the rich looking drapery cloth made of silk and linen, the Sicilian damask with satin ground which is made in twelve different shades of color, and the pretty Venetian velvet.

Transportation rates on articles intended for exhibit at the World's Fair will be the regular tariff rates of the railroads, plus 8 cents per 100 pounds for switching charges at Jackson Park. This will bring the rates from the various Atlantic seaports all the way from 28 to 83 cents per 100 pounds according to the class of freight in which the goods fall and the port from which they are shipped. The goods will be returned to starting point free of expense except for the switching charges at Jackson Park. Of the 8 cents per 100 pounds switching charges, 3 go to the Illinois Central and 5 to the Exposition company. Freight charges on exceptionally fine goods such as statuary, paintings, china, etc., and on horses and other fancy animals will be somewhat higher than indicated above.

BOOKS

FOR

Architects, Artists, Amateurs, Designers and Decorators.

The following Books will be sent, postage paid, on receipt of price. Address,

THE ART-TRADES PUBLISHING & PRINTING CO., - - - 150 Nassau Street, New York.

American Wild Flowers. This is a collection of 20 plates of familiar American wild flowers, birds and butterflies, for artists, designers and manufacturers. The plates are photogravures reproduced from studies and compositions by H. Kneemann. The collection is enclosed in a handsome portfolio. Price \$15.00. (See notice in January, 1891, issue.)

Text Books of Ornamental Design. By Lewis F. Day. No. 1, The Anatomy of Pattern, (35 full-page illustrations); No. 2, The Planning of Ornament (35 full-page illustrations); No. 3, The Application of Ornament, (42 full-page illustrations). Bound in cloth. In one volume. Price \$4.50.

Lessons in Decorative Design. By Frank G. Jackson. Mr. Jackson is the second master in the Birmingham Municipal School of Art. This admirable work has been prepared to assist students in their early decorative attempts by showing them the constructive origin of ornamentation, and the profuse illustrations make clear the guiding principles and ordinary methods that underlie true decoration of every kind. It is an admirable work. Price, \$3.00.

Le Nu du Salon for 1888, 1889, 1890 and 1891, and Le Nu du Salon des Champs de Mars, for 1889, 1890 and 1891. With descriptions by Armand Silvestre. These seven volumes are all that have been as yet published of this popular series of photographic illustrations of the nude pictures exhibited in the Salons referred to. Each volume contains some 32 photographs of the famous pictures and statues, and each photograph is accompanied by several pages of descriptive letterpress in the French. Price, each volume, \$2.00.

Ornamental Treasures. A collection of 55 colored Plates, illustrating the Egyptian, Assyrian, Greek, Roman, Pompeian, Chinese, Japanese, Indian, Persian, Arabian, Moresque, Turkish, Celtic, Byzantine, Middle

Ages, Italian, French, and German Renaissance, and the Styles of the XVII and XVIII Centuries.

This is the cheapest work published on ornamental art, and the illustrations being made from the same sources as those published in "L'Ornement Polychrome," by Racinet, and the "Grammar of Ornament," by Owen Jones, the book to the average decorator will be of as great value as these costly works. No decorative artist should be without this work.

There are twenty parts in all. Price, \$8.00.

Das Mobel. By Messrs. E. Lambert and A. Stahl, architects. This is an illustrated history of fashionable furniture of all countries in historical order. No such work has heretofore appeared. There are one hundred plates in black and colors, and the artistic merit of the book is without a parallel. Aside from its artistic and historical significance, the work has a practical purpose in supplying the lover of art, the cabinet maker and manufacturer original and well chosen specimens of the styles of the different periods, which they can use as models for new creations. Price, half bound in cloth, \$12.00.

Bajot, M. (Architect at Paris). Rooms furnished in elegant style. Perspective Fully-awa. Designs in the style of the 15th and 16th century. 25 Heliotype Plates. Large Folio. \$30.50.

Bibiena, G. Scenic Decorations and Interior Architecture. Gorgeous and magnificent Sceneries of operas and dramas performed at the court theatres of the 18th century. Being a great variety of sketches serviceable for Decorative Painters, Theatre Managers, Architects, Librarians, Museums, Technical High Schools. Especially suitable for Academies of Painting and Design. Excellent Designs for teaching Perspective. Sketches in the Baroque-style. 26 Plates. Large Folio. \$18.35.

Claisen, Charles. Interior and Exterior Architecture and Ornamentation. 120 Lithographic Plates. Folio. \$26.65.

Sold separately:

1. Designs for Sculptors. 46 Plates. \$11.70.
2. House Carpentry and Cabinet Work. 38 Plates. \$9.70.
3. Stucco Work. 15 Lithogr. Plates. \$4.35.
4. Stone Sculpture. 35 Lithogr. Plates. \$10.70.
5. Decorative Painting. 20 Lithographic Plates. \$4.70.

Dieterlin, Wendel (Painter from Strassburg). The Book of Architecture. German Forms in Renaissance Style based on the 5 Orders. A Series of Drawings for Architects, Cabinet Workers, Stone and Wood Sculptors, Locksmiths, Decorative Painters, Glass Painters, etc. Second Autotype Edition of the Original of 1598. 210 Lithographed Plates. Folio. \$40.00.

Garner, Charles. Constructions elevées au Champ de Mars pour servir à l'histoire de l'habitation humaine. The Buildings erected at the Paris Exhibition of 1889 to illustrate the Development of the Dwellings of the Egyptians, Pelasgians, Assyrians, Phenicians, Hebrews, Etruscans, Indians, Persians, Greeks, Romans, Gauls, Scandinavians, Slavs, Russians, Arabs, Japanese, Chinese, Aztecs, Incas; a Dwelling in the Soudan, a Byzantine House, Buildings of the Middle Ages and in the Renaissance Style. 23 Heliotypes and Text, with numerous Illustrations. \$13.35.

Huber, A. Details for Wood Architecture in German Renaissance Style. Friezes, Pilasters, Columns, Stays, Bases, Consoles, Panels, Pointe, Bas-Reliefs, Profiles and other Designs, in working size. Sketches for Cabinet Makers, Joiners, Architects and Builders. (Shrine Work of all kinds, Series III.) 48 Plates. Large Folio. \$30.00.